



WELCOME TO THE
LITTLE SHOP OF
HORRORS
#3 (01/3)
\$2.50 US/\$3.50 CAN

WELCOME TO
the **LITTLE SHOP OF**
HORRORS



J.R. WILLIAMS
GENE FAMA
DEAN ROHRER
KILIAN PLUNKETT

ROGER CORMAN PRESENTS

WELCOME TO

the LITTLE SHOP OF HORRORS



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ROHRER * covers by KILIAN PLUNKETT * lettering by NICK CRAINE *
colors by CARY PORTER * edited by ROBERT BOYD * design by BARRY
E. EAMES * director of publishing MARCUS BASTIDA

Welcome to the Little Shop of Horrors is adapted from the film The Little Shop of Horrors
written by Charles B. Griffith and directed by Roger Corman.

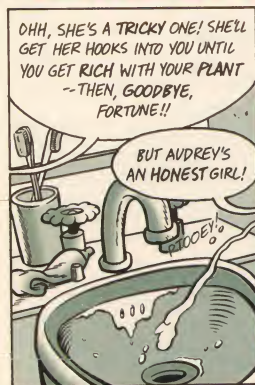
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--I DON'T CARE WHAT
YOU GOTTA DATE WITH AUDREY
TONIGHT-- I AM NO MORE SITTING
UP WITH THAT NO-GOODNIK
PLANT!!

BUT, GEE, MR. MUSHNIK--
YOU DON'T HAVE TO SIT UP
WITH IT ANYMORE, IT'S ALL
GROWN UP NOW!









DON'T FEEL SORRY FOR ME--
I'LL JUST CRAWL INTO SOME
DARK, WET ALLEY AND
WAIT FOR THE END...

AW, PLEASE DON'T
DIE UNTIL I GET BACK,
WILLYA, MA?



I'LL ALWAYS TAKE CARE OF YA,
I PROMISE! G'BYE, MA!

GLOB!



SOON...
GEE, AUDREY--
THIS IS REALLY
GOOD! CHOMPS

I'M GLAD
YOU LIKE
IT, SEYMOUR!



--SEYMOUR?--WHAT DO
YOU WANT TO BE--??



WELL--I WANNA GROW THINGS!
IF I HAD A LOTTA MONEY, I'D GO
TO THE SOUTH SEAS WHERE THEY
GROW THE MOST FABULOUS PLANTS
IN THE WORLD!!



-- THAT SOUNDS EXCITING!
I'D LIKE TO GO TO THE SOUTH
SEAS, TOO!

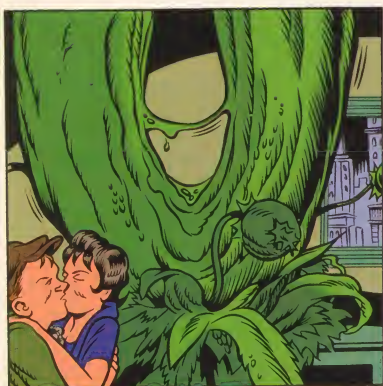
WELL--I COULDN'T VERY
WELL GO WITHOUT YOU...

--WHY NOT?--



--BECAUSE--I'M IN LOVE WITH YOU,
AUDREY--!!

OH--!! I'M IN LOVE WITH
YOU, TOO, SEYMOUR!



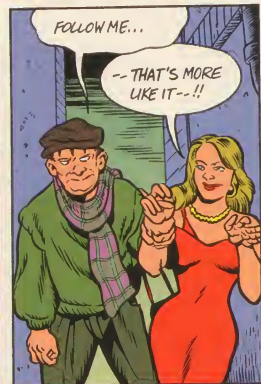












AND SO...

SHRRDOKKT
SHRRDOKKT

KKRPOKT!

SHK SHK
LU LU
UP! UP!

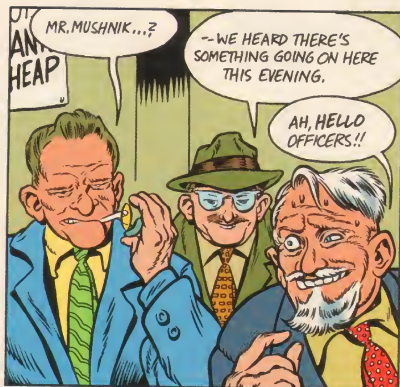
POK!

THE NEXT DAY...

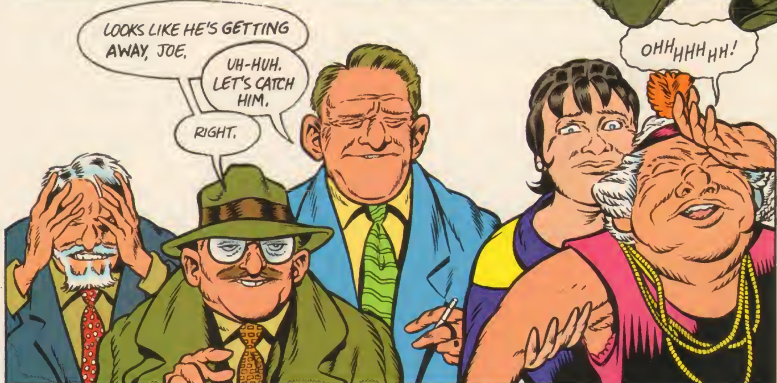
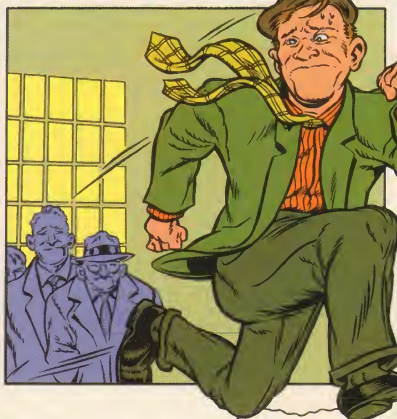
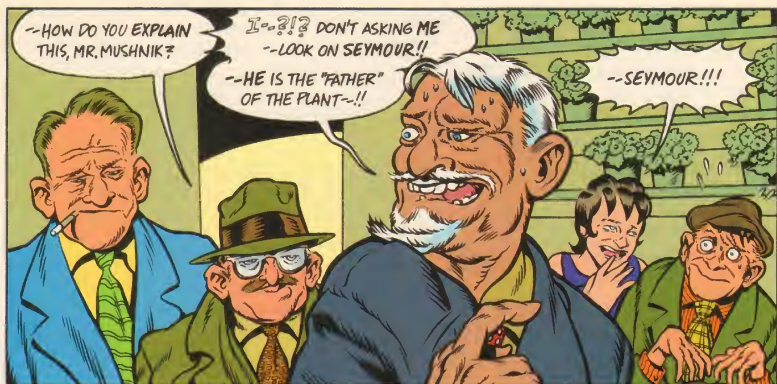
ALL RIGHT, OUT, OUT!
NOBODY IS IN! TODAY WE ARE
HAVING A SPECIAL OCCASION FOR
SEYMOUR KRELBOINED, WHO HAS
INVENTED THE AUDREY, JUNIOR!!

--I WANT EVERYONE
SHOULD PLEASE STAY OUT
OF THE WAY!!

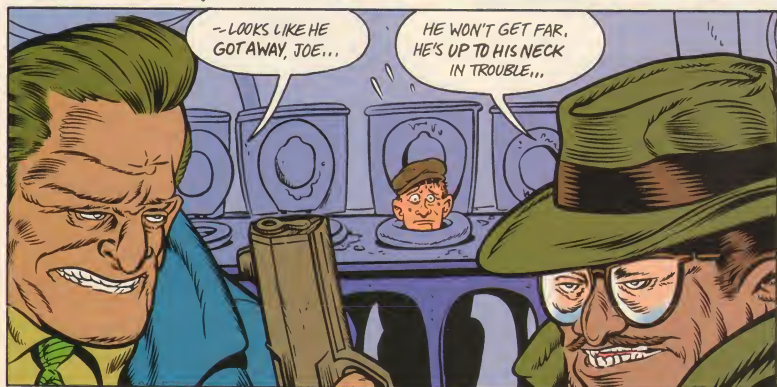




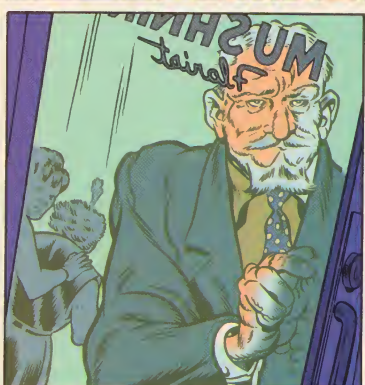


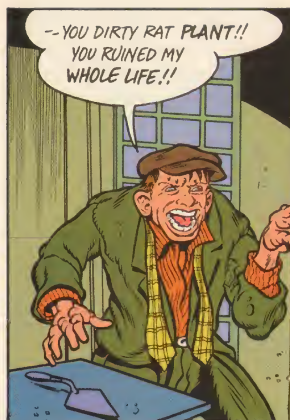






MEANWHILE...



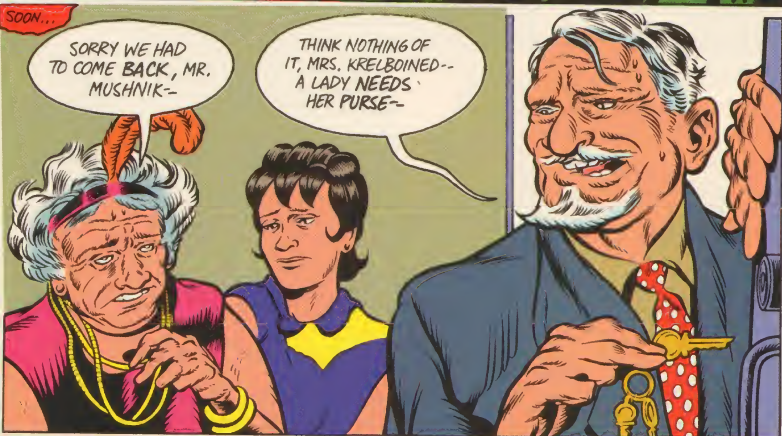


FEED ME!!!



NO-O-O-O!!











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July comics from Roger Corman's Cosmic Comics:
Welcome To The Little Shop Of Horrors #3
Death Race 2020 #4



WHO IS SIOBHAN McDEVITT?



SIOBHAN McDEVITT

Part 3 in an occasional series of Cosmic Comics employee profiles

Hello, fair readers! I am the publisher of the comic you are currently reading. As July is my birthday month, please allow me to tell you a little about myself:

I will be 23 on my birthday, and gifts of an expensive and non-explosive nature are kindly appreciated. Please send them (along with fan mail) to ROADKILL.

I have an irrational fear of clowns and other human oddities.

Nail polish color: **Vamp**

Toothbrush color: **Red**

I worked for a month in the art department of our film studio, on *Bloodfist VII: Manhunt*, a Don "The Dragon" Wilson kick boxing flick. My first day I was the weapons handler, then I did props, then I did carpentry and scenic painting — sort of a Jill-of-all-trades, you might say. So a month came and went, and our beloved leader Roger Corman asked me to be his assistant, which I did for over a year. Then he asked me

to come publish the comics, so I did. Aren't I agreeable?

I recently purchased a 30-year-old Guild SG (guitar) and am in a band called Catalano. We're on the radio and everything.

I consume pop culture more quickly than it can re-invent itself — faster than you can say "Fad." I read books, mags, comix, zines, newspapers. Faves: *Drew*, *Taste* jtl, *the old Sassy*, *Acme Novelty Library*, *Eightball*, *artbabe*. I watch movies, TV, videos. Faves: Any John Cassavetes movie, *Amok Assault Video*, *Bones Brigade* video. I listen to records (and the occasional tape and CD) and the radio. Faves: not Pearl Jam.

I hope you like our comics and here are a few tips for getting even more out of them:

One: Write us letters. We'll read 'em, we'll love 'em, we'll print 'em. And you just may get a treat in the mail.

Two: When you're done with your comic, give it to a member of the opposite sex. They'll be pleased you noticed their comic vibe emanating from across the room, plus we'll be that much closer to bringing about world peace.

Three: Write us letters. We'll read 'em, etc.

Four: Send Siobhan a birthday present. Anything hand-fashioned or store-bought is good.



COMING IN OCTOBER!
 LOUD FAST RULES!

Rock'n Roll High School

All new stories by BOB FINGERMAN, SHANE OAKLEY, and JASON LUTES, and guest-starring the MELVINS!

HEY!

The Cosmic Comics Crew will be in San Diego this summer (July 27-30) for Comic Con. This is the biggest convention in the U.S.A., and we hope we'll be seeing you *there!*

BEHIND THE SCENES AT WELCOME TO the LITTLE SHOP OF HORRORS



Mushnik and Audrey

Perhaps the most memorable character

in the original film version of *The Little Shop of Horrors* was Mushnik, who was played by Mel Welles. Welles got a Ph.D. in psychology from the University of West Virginia, but after a year of psychological practice, he decided the profession was "full of it" and became an actor. Before hooking up with Roger Corman, Welles had parts in *Appointment in Honduras* (1953), *Abbot and Costello Meet the Mummy* (1955), and *Designing Woman* (1957). Welles was also a writer, writing for (among others) the outrageous comedian Lord Buckley.

Marcus Bastida met him at his home near Los Angeles, and they discussed Mushnik and his roll in *The Little Shop of Horrors*.

MARCUS BASTIDA: Was *Little Shop of Horrors* your first film for Roger?

MEL WELLES: No — I think my first picture for Roger was *Attack of the Crab Monsters*. The exact chronology is a little

blurred in my mind, but I believe I worked on *Attack of the Crab Monsters*, *The Undead* and *Little Shop*. Actually on *Little Shop* I did more than just act because Charles Griffith and I did all the exteriors.

MB: How did you get started working for Roger?

MW: My oldest and best friend is Charles Griffith who wrote *Little Shop* and he wrote numerous other screenplays for Roger during that time period. Another

friend of mine was Jonathan Haze who played Seymour in *Little Shop* — he also appeared in Roger's first picture, which I think was called *Monster From the Ocean Floor*. So it was only natural that they introduced me to Roger and have him hire me — Roger was always good for a week's work when you needed it. And because Charles and I were close friends, he actually wrote the Mushnik part especially for me.

At that time he was the only supplier of movies to A.L.P., a company started by Sam Arkoff and Jim Nicholson and he



Mel Welles today.



The Mushnik-mobile

provided 10-12 pictures a year for them. In those days it was a week to write the picture, a week to prepare, a week to shoot, and a week to finish. So Dick Miller, myself, Jonathan, and a few others became kind of a repertoire company for Roger.

MB: What are you working on now?

MW: Right now I am retired. But I still do a lot of voice-overs, which I've done all my life. I say I'm retired, but I've been in a state of semi-retirement since high school. I did a three year campaign for Bell Telephone, and I've done a couple of campaigns for Hewlett Packard; I did 6 cartoons last year for Saban Entertainment — I do cartoon voices for Saban, Hanna-Barbara, DIC and others. I was very disappointed that I didn't get to do the voice for my character in the *Little Shop* cartoon [produced by Saban Entertainment - ed.]. The guy who directed it was a friend of mine, but they had to do it in Canada, and so they had to use Canadian actors.

MB: You mentioned that the Mushnik role was written for you — have you gotten any flack for its supposed anti-Semitic undertones?

MW: How could I or my friend Chuck be anti-Semitic? I am a Jewish man — a devoutly Jewish man; the part of Mushnik was an homage to the Jewish man. The anti-Semitic flack that happened at the time was over one line where Mushnik was trying to decide whether to turn Seymour into the police for the murders, but he saw what the cash register was ringing up and decided not to. That was considered anti-Semitic. Also we were pretty irreverent in the treatment of the lady whose relatives were dying — her name was Mrs. Shiva. As you know when a Jewish person dies, the mourning period is called "sitting shiva."

At the time, the movie didn't sell for a year because most of the theater owners in the independent circuit were Jewish and

there was a feeling that this was anti-Semitic. But if this is anti-Semitic, then most comedy is anti something. For example, they tell jokes about Republicans and Democrats — does this mean the person is anti-Republican or anti-Democrat? No, it just means that they are extracting whatever humor they can out of the situation. Anyway, there were no feelings of anti-Semitism on my part.

When I said it was written for me, it was written for me because all of those expressions were ones that I used in my personal life. When I was kidding around I did this character Mushnik — almost. When I did Mushnik in the film, I decided not to make him so Yiddish — I made him a Turkish Jew. The accent is that of a Sephardic Jew, not the typical East-side man. Calling people by their clothing — "you, Mr. yellow vest", and many other expressions — "finger of speech" instead of "figure of speech" — those were things that I used in real life. Chuck was my best friend and when he wrote the character, he wrote it with those images and expressions.

The anti-Semitic issue is a red herring. Jewish humor is a very important part of humor today. "The voice of reason" humor; it's like a story I tell now about when a priest, a fundamentalist preacher and a rabbi went golfing. They were trying to golf through — past — a group of people who are fumbling with the golf clubs, who are scrambling and in general holding them up and not allowing them to play through. The priest, preacher and rabbi go into a rage and call the other golfers idiots, etc. A man comes up to them and says that they shouldn't talk that way since the other golfers are blind and doing the best that they can. The priest said "Heavens, I'll have to confess to my Monsignor and ask forgiveness for my crassness." The fundamentalist preacher said "I'll use this incident as the subject of my next sermon and ask my congregation to forgive me and see the possibility of human error." The rabbi said "They couldn't play at night?"

That could be considered an anti-

Semitic joke by someone who is hypersensitive or is looking for anti-Semites. But in reality it is the voice of reason; its humor derived from what we used to call Jewish philosophy or Jewish logic.

Anyway, the movie itself was populated by Jews or close friends of Jews so it's impossible to even consider that it was anti-Semitic. I mean we're talking about a film that was made for \$27,500, complete with a jazz score by Fred Katz, and that nonetheless has played to over 30 million people over the years in theaters alone. It wound up as a theatrical musical made by a couple of guys who saw the film when they were 11 years old. It was a smash that wound up being performed by 18 international companies with 100% rave reviews. It still plays — in fact it's being performed locally at the civic center here in Thousand Oaks by a professional company. The musical went on to being adapted as a major studio film — which, incidentally, when it is listed in the TV Guide gets only 1 star while the original gets 2 stars. So to say the film is anti-Semitic is stupid. It's a case of a few people who think they're clever by picking the film apart and assigning attributes to it that do not exist. The anti-Semitic complaint is a farce.

MB: What did you think of the film remake of *Little Shop*?

MW: I loved it. I was disappointed that I didn't get the part of Mushnik, because Frank Oz decided that he didn't want anyone from the original film to be in the remake. I thought they made a mistake by cutting down Mushnik's part, but I enjoyed it anyway. I thought it was very entertaining. I've seen it twice, and I've seen the stage show in three different languages.

We hope you enjoyed *Welcome to the Little Shop of Horrors*. If you liked it, let us know! Write us at:
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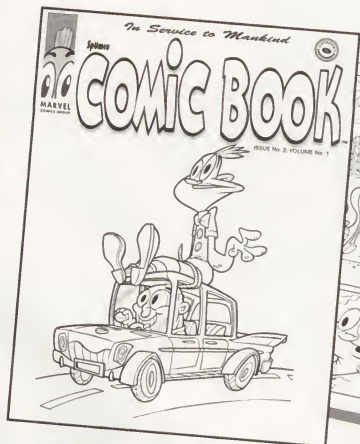
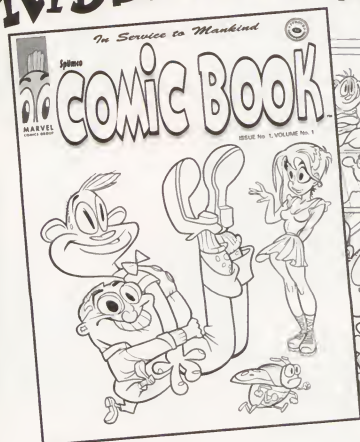
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